

NEW YORK CLIPPER

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THE MINER'S CHILD.

WRITTEN FOR THE NEW YORK CLIPPER.

He was a miner, whose bronze face and horny hands showed traces of hard labor in the golden sands; Rough, untutored, staunch and honest was our Pardner Bill.

Who tolled from morn till night for Little Will. Little Will was curly headed, with bright blue eyes, And only three years old—Boys, how time flies! It seems like yesterday when 'twere snowing and damp;

Sis brought him here, an angel, to the camp. Sis was Bill's darter—all he'd left to love; Her partner, Jim, had gone to camp above. He was killed in a tough, unequal fight By a cowardly pair of skunks in the dead of night. We caught 'em afterwards—and, d'ye see? That's what we hung 'em up to that that tree. But Sis—when Jim were gone, and we buried him right

On that mound over there, just in sight— She took to worrying, and the doctor said Something were wrong about the young gal's head. Brain fever set in, and, stranger, how we tried To keep her; but it wasn't no use—she died, And left behind that little Will, That little pest, guarded by Bill.

A little monkey—wall, that's what I say, As full of mischief as the air is full of clay. Putting molasses on yer whiskers and tobacco in yer soup,

And, every other day, he's down with the croup. Then the devil's to pay in the camp. No one is still, All jumping wild to see what they can do for little Will.

We plaster him with onions, herbs and stuff; Lord love ye, none of us can do enough! Mustard baths and hot stuffs, to make him sweat— Enough to kill a kicking mule, you bet.

Next day, he's prowling round again all right, Cutting up his capers from morn till night. But we don't mind him—what's that ye say, Bill? Your right—you bet we'd die for little Will!

ELLA MILLER.

A LADY LIGHT WEIGHT.

WRITTEN FOR THE NEW YORK CLIPPER.

It was the talk of the town—was Matt Valence's abominable conduct to his wife. The clubs commented on it, and the five o'clock teas shattered and quarreled over it like blue jays over a ripe cherry tree. For Valence did not keep the skeleton locked away in a cupboard, but flaunted it boldly in the light of day. Any afternoon he might have been seen in one of Thrupp & Maberley's snappiest Victorias loling beside what we may metaphorically call a skeleton, in the shape of a young lady with hair the color of stacked hay, peach blossom complexion—so much the pot—a generous figure and carte blanche at the dressmaker. A front ranker in the Imperial ballet at twenty-five shillings a week. Her reputation was as scant as her professional skirts, and herself as saleable as her complexion. "Which her name," as Mrs. Gamp says, was Gladys Emyrtrude De Mountjoy; that is, her stage name. Her mother—for her genealogy on the male side was not obtainable—knew her as Clara Briggs. Anyhow, there she sat in the Victoria and lolled with her lover on purchases, call him what you will, and of course it was not long before some kind friend let little Mrs. V. have the fullest and spiciest details of the whole matter, as is the custom of kind friends. Poor, little woman! It was "The Dean and his Daughter" over again; she had been sold by her godly sire in the marriage mart to ten thousand a year in the shape of Matt Valence, who had fallen in love with her at first sight, and, having married in haste, had repented at leisure. Matt himself was a long, blonde, tawny looking fellow, with no principle except that from which he derived his income, and consequently when he got tired of his wife he took up with a very common siren in the most matter of fact and brutal way possible. But Madge Valence was a bonnie little woman, and plucky and shrewd, to boot. She was determined not to give up Matt without a struggle; and, when a woman has looks, wits and spirit, he is a rash man who will predict failure for her in whatever she attempts.

She was seated one day in her boudoir, trying to read, in spite of a tremendous racket going on outside on the landing. Her brother Cyril, a youngster of fourteen or so, and a chum of his had fished out a set of old boxing gloves, and was pounding each other for all they were worth. Suddenly, a howl, sharp as a razor edge, split the air, and Cyril rushed into the room with a nasty gash over the eye; the horsehair in the old gloves had worked through the knuckles—hence the slaughter. The wounded hero was soon put to rights, and while fighting his battles o'er again, grovelled, boy like, in his adoration of the pugilistic attainments of one Jack Nesbitt, a young guardsman, and a great friend of Valence's. Madge listened gravely, and that night a daintily scented missive lay on Mr. Jack's table, begging him round to a *te de tea* next day. Jack was a great big, honest lad, with a flat like a leg of mutton, and when that little sparrow of a woman cooly asked him to teach her to box, as he himself afterwards said: "It knocked him clean through the ropes." "You see, Mr. Nesbitt," she said, sweetly, "I'm getting—I hate to say it—rather stout, and Cyril says it's glorious exercise. Besides," with a smile, "we women are cutting you out in cricket and all that you know, and I'm going to be the pioneer of a new movement." Honest Jack, who adored the little woman, and would have taught her anything from cuneiform scripts to draw poker, wondered and jumped at the idea. He bought a set of "pillow cases," and forthwith entered on a course of strictly disciplined and systematic tuition.

If nature, as some one avers, "shakes when a woman throws a stone," what nature did during the first week of Madge's attempts to hit straight from the shoulder passes my comprehension. But soon—what with Jack's gentle, yet firm admonitions, and what with her own diligent punching of her pillow three times a day—she got on quickly and astonished her tutor by her rapid apprehension of the mysteries of feint, parry and counter, while

she piled her "auctioneer," so Jack said, in the most Sullivanese manner. However that may have been, the exercise certainly did her good; her eyes, but just now dimmed with worry, grew clear and lambent, and she carried her compact little figure as lightly as a young fawn.

Well, her training continued till one day came a note, smelling abominably of patchouli—and patchouli has a rakish reputation—addressed to her husband. This note Mrs. V. took the liberty of opening. Of course it was from the fair Mountjoy, informing Matt—with much indecent treatment of orthography—that she would be in all that day, and asking him up to make an evening of it. Madge's ruddy cheek took a still ruddier tint at the overt

trickled down, making a curious mixture with the paint and powder. The dainty flesh had ribboned under the tightly drawn seams of the glove.

"You devil!" shrieked the recipient of the favor, making at Madge with weaving arms and threatening talons. A most artistic counter kept her at long range, and rendered the use of kohl, for the beautifying of one eye at least, unnecessary for some time to come; then seeing that her foe was, in ring parlance, "groggy," Madge went in to force the fighting. She made excellent two handed work, and the gloves cut like razors. Besides, she was trained to the second, while the Mountjoy, what with champagne suppers, Richmond dinners, and—alack! for so plebeian a throttle—copious libations

with his wife, and felt disgusted at his own shameful and shameless brutality to her; his light o' love showed up to him in her true colors, as a foul mouthed, besotted harpy. There was a stormy scene, and Miss De Mountjoy was soon hustled out into the streets. Then Matt went home to his Brunhilda—who was expecting him all the time—sought pardon, and, after a long probation, got it.

He is now, so his wife avouches, a model "hubby." He is a light of the Pelican, too, and, in company with Jack Nesbitt, is never tired of telling the members of that temple of sport, how his wife, to win him back, "fought to a finish with kid gloves."

ALAN HILARY.

WHO DO YOU LOVE?

FOR THE NEW YORK CLIPPER.
BY CY WARMAN.

"Who do you love, my love?" she said, As I bent my face above her; I tried to calm her, and held her head, But again, in the same sweet voice, she said: "Who do you love, my lover?"

"Look in your heart tonight, and see If there is a shadow in it— A shade of a thought that is not of me, And tell me truly if there should be— Who do you love this minute?"

"Who do you love?"—and her trembling hand Left wandering carresses Upon my face; and all the land Was lit with love; the night wind fanned Her face and tossed her tresses.

"A woman's love is a priceless prize, And if you should want to win it— And again I looked, and to my surprise I saw two tears in her deep dark eyes— "Who do you love this minute?"

"Who do you love?" and I caught the swell Of her breast her grief had given; Then I touched her lips, and I smelled the smell Of the passion flower and the asphodel, And earth was changed to heaven.

"To me there's just one world, my dear, And just two people in it," Said I, "and as we linger here, And I hold your hands, ah! have no fear, For I love you, every minute."

"Oldboy" at the Beach.

Oldboy went down to Rockaway Beach on a recent hot day to escape the heat of the city. He enjoyed himself hugely there, watching the bathers and the children on the sands, and finally worked up sufficient energy to take a plunge himself. The bath gave him a first class appetite, and he looked around for a place where he could appease it. A pavilion dining hall on the beach struck his fancy. All over this place were posted placards announcing that it was the only place on the beach where an "Old Fashioned Clam Roast on Birch Bark" could be obtained.

Now, Oldboy is very fond of a clam roast, especially an old fashioned clam roast, so he took a seat at a table, and ordered the mental who approached him to bring him one and a bottle of beer. The beer was forthcoming almost immediately, and as Oldboy sat there sipping it, with the sea breeze fanning his bald head, he dreamed about the delights of the clam roast to come. It did not come, though. Oldboy is a patient man, but after sitting there for about fifteen minutes, he called the waiter over and asked him, somewhat harshly:

"What is the matter with that clam roast? Have you sent out to dig the clams?"

"Oh, no, sir," answered the waiter, with a polite bow, "but you ordered an old fashioned roast, you know."

"So I did, so I did," snapped Oldboy; "but what of that?"

"Why, we has to wait for it to get old fashioned, you know," answered the waiter, suavely.

Oldboy had no more to say, and the waiter, with a merry twinkle in his eye, soon brought the roast and placed it before him.

A Feathered Protector.

In a late number of the Journal of the Royal Society of New South Wales Mr. Edward Stephens, Bangor, Tasmania, relates the following incident: Some natives called at his father's house on their way inland. "There being only my mother and myself at home and the nearest neighbor some distance away, the men became very bold and boldly entered the house. We had a nice, lively little magpie at the time, which we had tamed and taught to say a few words and to whistle 'There's nae luck about the house,' etc. The magpie hid himself under the sofa, and, incredible as it may appear, in a rich, full, clear tone, whistled the tune, 'There's nae luck,' etc.

The natives were strangely silent in a minute. In less time than it takes to pen the words, little mag was out from his hiding place, biting the naked toes of the savages here, there, and everywhere, and talking at a tremendous rate. They all looked like scared demons, and madly rushed for the door, as if the old general himself were after them. The door was instantly closed and bolted. The black fellows never returned, and never knew but that the words came from an avenging spirit, and that they had a very narrow escape."

The Right Arm and Left Foot.

The right arm is always a little larger than the left, but the left foot is almost always larger than the right, presumably because, while nearly every man uses his right arm to lift a weight or strike a blow, he almost invariably kicks with his left foot, while the lounge stands on his left leg and lets his right fall easily, because he has learned by experience that this is the best attitude he can assume to prevent lumbago and fatigue.

This constant bearing of the weight on the left foot makes it wider than the right, and it often happens that a man who tries on a shoe on the right foot, and gets a close fit, has to discard the shoes altogether, because he cannot endure the pain caused by the tightness of the left.

If when riding on a street car you will take the trouble to notice, you will see that in laced shoes the gap is much smaller on the right foot than on the left, while with button shoes the buttons have to be set back ten times on the left shoe to once on the right.

She Was Constant.

Dashaway—I went up in the country the other day to see a girl I have always been in love with. Cleverton—And found her greatly changed, I suppose?

Dashaway—No; that was the most remarkable part of it. She was just the same. She still said "No."—L/A.



FRED WALDMANN JR.

Fred Waldmann Jr., whose picture we present this week, is undoubtedly one of the youngest theatrical managers in this country, having been born at Newark, N. J., Sept. 30, 1867. He has always resided at Newark, and is a graduate of the Green Street German English School, and also of the New Jersey Business College. He is a bright, shrewd manager, a charming conversationalist, and, as a business man, possesses great executive ability, as is shown by the fact that since he assumed the management of the Newark Opera House, upon the death of his father, in 1888, the theatre has grown steadily in popularity, and the standard of performances has been materially improved. He is a member of the Newark Lodge of Elks, and, although he seldom appears on the floor of the Lodge, he takes a keen interest in all matters pertaining to its welfare. During the Summer of 1889 he went to Europe, and made an extensive tour of the Continent, returning much improved in health. He was married last September to Jessie Hall, of Dayton, O. Mr. Waldmann was recently made an honorary member of Lincoln Post Drum and Pipe Corps, and of the Theatrical Mechanics' Association.

A Brave Answer.

Pat had been in the service of a militia general for a number of years, and is on terms of such intimacy with the soldier that he is deemed to be witty at his master's expense.

A few days ago the general was discussing the possibility of war with his coachman, and after casting some reflections upon the courage of his retainer, he asked, "Pat, what would you do in case a war did break out?"

Pat thought a moment. "Sure," he said, "I think old shay home wid yer honor."—*Harper's Magazine.*

"Did you sit in the stalls at the opera?" "No. I was 'way upstairs in the oper-tic."

impertinence of sending such a note to her house. Straight up to her dressing room she went, took off her corset, put on a plain grey walking dress, her hat and gloves, and, getting into a hansom, told the man to drive to that spot chosen of the Cyprian Venus—Grove Road, St. John's Wood. There was a curious, steely glitter in the bright, brown eyes as she was hurried along, and the lips were clinched like a vice. Both glitter and clinch intensified as the cab drew up before the perfect little gem of a cottage in which Matt had installed his hour. With a sharp indrawing of the breath, Madge knocked at the door and sent up her card by a gorgeous vision in plush, gold lace and white silk stockings. Evidently Miss De Mountjoy was flying high.

She was seated, beautifully appareled, in her snugery, when the card came up, smoking a cigarette and reading a yellowback of doubtful propriety. As she read the name a look of triumph swept over her face, and she remarked aloud—for she had a large eye, and centred everything in her own circle: "Great Scott! she's come to ask me to keep out of the running and let her make the pace with her precious Jack. I'll give her a roasting. Show her up, James!"

So in came Mrs. Valence, looking every inch of her a thoroughbred, while, strive though she would the jeweller's showcase in front of her felt utterly discomfited and proportionately vicious.

She pointed to a chair, half expecting Madge—as the latter should have done, according to the yellowbacks—to throw herself in a supplicating attitude and beg for the return of her husband. But that lady, to her surprise, spoke never a word, but stood straight, uncompromising, looking for all the world like inexorable Justice in a tailor made frock. Miss De Mountjoy finally broke the uncomfortable silence by a: "What can I do for you, 'red am'?" then, with a devilish sneer: "Any service with your husband?" This gave evoked lightning from a clear sky with a vengeance. Like a stone from a sling, Madge's arm shot out straight and smash! came a Jovian's number six, slightly clenched, on the rather puffy cheek of Miss Gladys. The blood

of cold Scotch, was soon winded, so that Madge "had her clean out" in the second round.

Then the figure lying prone poured forth a deluge of soba and swear words. To paraphrase the proverb about the veneer of the Russian—scratch St. John's Wood and you often get at Covent Garden. So it proved here. Gladys Emyrtrude De Mountjoy, the Grove Road peri, disappeared, and Clara Briggs, the Haymarket night owl, took her place. The bombardment of oaths that issued from the thing on the floor as Madge, ever without a word, pulled off the defiled gloves, and flung them away as tainted, would have shivered a graven image. Madge could not stand it, but fled home to wait for the turn of events, for she had more in her mind than the mere gratification of revenge. And events proved how far sighted a woman in trouble can be. Well, Gladys lay on the carpet, her "dream" of the sea gown ruined, her face cut and one eye decked in the colors of the rainbow, using language even more iridescent than the aforesaid Iris hues, vowing vengeance, and devoting every section of poor Madge's limbs to the most eternal and irrevocable destruction. Having performed this last with the most conscientious exactitude, and having raised a good ten storied orison for the weal of Madge's soul, here and hereafter, she got up and applied a certain lotion—taken internally—to relieve her woes and bruises. It was not long before the three stars on the bottle of Martell multiplied themselves into a whole stellar galaxy; in other words, it was not long before this lady with the rather Frenchified name got most thoroughly and whole-souled "blind British drunk."

In brief, when Matt came in soon after, he found as superb a model for one of the closing scenes of the female counterpart to "The Rake's Progress" as Hogarth could have prayed for.

Now, no one who knew Valence could accuse him of hypercriticism or fastidiousness, but even he was sickened by such a Sindairia in such a slough of degradation and dishevelment. The truth came out, and the upshot was that Matt, who absolutely revered pluck in all shapes, fell in love afresh

[illegible]

This image shows a vertical strip, likely a page from a book or a document. The left side is a light, textured surface, possibly paper or fabric, while the right side is a dark, textured surface, possibly a book cover or binding. The strip is oriented vertically and shows some wear and tear, including small holes and discoloration.

the cast of "The Cabinet Minister" did not prevent

open on the Eden Musee Circuit Jan. 26.

William's Own Co., this season. They are engaged for next season.

account of sickness, her understudies have had very little to do. Her absence from

treasurer, C. V. Moore; sergeant at arms, Dan Shea, and walking delegete, John Reilly.

Tip" comes 26, for a month.

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Brooklyn—At the Park Theatre

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it this week. A change of business which is new." "Barbara" an-

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brings "The Rose,"
"A Tinted Venus"

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Wilson, and Langan Family Juven
 Gus Lee, Billy Kennedy, Melody

[illegible]

West, including Apache George, Blonde Ned and Denver Bob, Clara Morton, Chelsea Bill and others.

[illegible]

Bill. Mus.
the Gypsy

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Robert Me-
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the benefi-
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FOREIGN SHOW NEWS.

A VERITABLE cause celebre was heard before the Ninth Chamber of Correctional Police at Paris, Jan. 13. It was the prosecution of M. De Chirac, manager of the Theatre Realiste, as well as of three actresses who assisted him, for "outraging public decency" with a series of dramatic representations which he called "realistic exhibitions." They were so infamous that even the Paris critics only alluded to them with expressions of disgust, calling upon the legal authority to wake up and prevent a repetition. M. Chirac is twenty-two years old. Until he commenced his career in a little hall in the Rue Rochefort he was employed by one of the railway companies. The two actresses appeared in court and claimed to be irresponsible agents in the affair. A third actress, Mme. De Merival, did not put in an appearance. Various witnesses were heard, chiefly well known journalists and critics. Finally M. Labori spoke in defence of De Chirac, alluding to his youth and "extreme enthusiasm for what he considered the true creed in art," and pleaded other alleged extenuating circumstances. The Court inflicted a fine of 200 francs, and condemned him to fifteen months imprisonment. Mme. De Merival, fifteen months; Mme. Hardouin, two months, and Mme. Munier, one month's imprisonment. The Theatre Realiste was merely another of those elementary institutions that have sprung up like mushrooms in the suburbs of Paris at which a single performance is given to an audience of subscribers or invited guests. The bill in the present instance contained suggestive and unprintable titles, and the "entertainment" proved so disgusting that not one of the critics invited to witness it ventured to sully his pen by a description. The audience, which was thoroughly *à la mode*, merely jeered at the first; but the indignation which the latter created among the easy going spectators was so great that the curtain had to be rung down before the end of the "play." A second edition of this scandalous exhibition was announced, but the police interfered to forbid it, and De Chirac, with the actresses who appeared by his side, were prosecuted for "outraging public decency." It transpires that the Theatre Realiste had only two subscribers, the tickets of admission having been sold in the usual way, so it is clear that the "directors" merely intended to turn a dishonest penny by catering to prurient curiosity.

Feature of De Chirac's examination before the police magistrate was that he claimed to be less culpable than M. Antoine, whose Theatre Libre, he maintained, had been far more than his own dirty undertaking.

NELLIE FARREN is still confined to her room at London, by a severe attack of rheumatic gout, and her many admirers cannot hope to see her again behind the footlights for a considerable time. In the beginning of last week her condition was so serious that there seemed small prospect of her recovery, but during the past few days there has been a decided and encouraging improvement. Miss Farren's illness commenced while she was in Australia, the Gaiety Co. being denied her services on the last five nights of their stay, while on the journey home she was a great sufferer.

Mrs. WALTER BENTLEY is seriously ill, and by her doctor's orders has abandoned her tour through England. The general gloom caused at London by the death of the Duke of Clarence and Avondale will have a very bad effect upon the London amusement world. The sportsmen, disappointed by the death of the Duke of Clarence and Avondale, will have a mark of respect. The symphony concert which Mr. and Mrs. Henschel proposed to give was postponed. The Lyceum, at which Henry Irving is playing "Henry VIII," and the Vandemere, which is playing "The Merry Wives of Windsor," will be closed on the day of the funeral. It is certain that the other theatres will also close on that night. The morning performances Thursday at the Drury Lane Theatre and other places of amusement could not be stopped, but the performances of the evening were very poorly attended. The death of the Duke means a heavy loss and a bad season. Caterers of all kinds of public amusement are already heavy losers through the bad weather.

At the London Lyric Theatre, Jan. 4, W. S. Gilbert's long expected new opera, "The Montebanks," with the late Arthur Sullivan's music, was produced for the first time. The opera is a comedy in one act, and is a masterpiece of the genre. The first act opens with a pretty scene, formed of a picturesque Sicilian town in which there is an inn and a monastery and a mountain in the distance. The plot tells of an old alchemist who is hunting for the philosopher's stone. He finally blows himself up, and the plot ends with a marriage and a happy ending.

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tion period, was written in collaboration with Henry Herman. "The Lady Bonifant" was written by Mr. Willis and A. W. Dubourg, in writing another of the plays the last was the last of the series. The author. There is also a dramatization of Thackeray's "Henry Esmond."

Mrs. HENRIETTA BAKER, the London actress, will sail for Australia Jan. 20 to open her tour under Mr. Macgrover's direction. Herbert Standing and M. Martin will be in the support. In November she will arrive in this country.

Mr. ALBERTO RAMBOLDI, the conductor, composer and teacher of singing, and his wife for some time, naming as co-respondent C. Hayden (John), who is at present singing at the London Prince of Wales Theatre, have been married. Mrs. Hayden is the daughter of a well known actor, and she has lived most of her life in London and was educated at University College School. She was celebrated as a boy in the beauty of her voice. Sig. Ramboldi claims damages from him to the amount of £5,000.

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From The Boston Daily Herald.

The CLIPPER ANNUAL for 1922 is quite up to its standard and the sporting chronology is yearly becoming more valuable and complete. An interesting portion of this year's volume is a review of the old time homes of the drama in New York, which are profusely and aptly illustrated.

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From The Dramatic Mirror.

The NEW YORK CLIPPER ANNUAL for 1922 has been published. As usual, it is a useful chronicle of theatrical, musical and sporting affairs. It contains a review of aquatic and athletic performances for the past year, racing and trotting records, baseball, cricket and billiard schedules, and it is illustrated with pictures of famous old playhouses and sporting notabilities. It is a really valuable volume. It is a really valuable volume. It is a really valuable volume.

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America's Representative Wire Walker,
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WEEK OF JAN. 25 OPEN.

I have witnessed CELESTINE'S novel performance, and can recommend it as a strong card and one creditable to any manager in a high degree.
J. G. PERMON,
Proprietor and Manager Kensington and Lyceum Theatres, Philadelphia, Pa.

COME ON. NOW IS YOUR TIME. LINE UP.
We are at MINER'S BOWERY THEATRE. Read the programme.

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HOWE AND SEYMOUR are doing the latest fad. Don't miss it. I want none but the best of managers to call in.
HOWE AND SEYMOUR are actually forced to make a speech to satisfy the demands of the immensely pleased audience.
A delightful performance. The perfection of neatness. Permanent address
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Now making a "PHENOMENAL HIT" in London. The biggest success in years. Words are simply immense, and the music exceptionally bright and catchy, and good for any business on the stage. Professionals, this is your chance to make a big hit. PRICE, 10c. Orchestra parts 10c extra. Copyrighted in England and the United States.
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OPEN TIME FOR FIRST CLASS ATTRACTIONS.
Good open time in Feb. and March. Will book for one, two or three nights and matinee. Booking attractions for balance of season, also season 1894 and 1893.

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My only agent, J. J. ARMSTRONG.

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A GOOD DRAMA,
One Having Special Paper, and That
Can be Booked in Large Cities.

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A New and Neat Idea in Verse Form,
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Annie Lewis, Peter Daly and George Marion, who have been on the Coast lately, are enthused over it. Sure to be the hit of 1892.

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A pretty song that tells a pretty story, by WM. J. ALEXANDER. Ten cents each to professionals including card or programme to
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"The Coastguard's Daughter."

Orchestra parts of this great success ready. Pronounced by the best singers to be THE song of the season.
Also Charles Connolly's beautiful romantic ballad,
"ESTRANGEMENT."

To professionals, 10 cents each.
LORRAINE & CO., 66 East 12th St., N. Y.
Song written, arranged, revised, etc.
CORRECTION—In last week's ad. the name of Robert Connolly appeared by mistake as the author. It should be words by W. C. Robey, music by Charles Connolly.

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FAIL TO CONSULT THE OFFICIAL
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as it may save you from an ignominious failure. This book tells you just how to proceed, what acts to learn, and how to learn them; how to procure good engagements; points on salary; how to write for dates; copy of letter to Managers; points on first appearance; names of all dealers in show goods; and list of Managers who would be likely to need your services. SENT, POST-PAID, ON RECEIPT OF 25 CENTS. Postal note or Remittance. CHAS. E. GRIFFIN, Publisher, Suffern, Rockland County, N. Y.

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Give description, also lowest cash price. 718 Delaware
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RECEIVING MORE OFFERS THAN A MILLIONAIRE'S DAUGHTER.
Engaged for rest season as a special feature with Whallen & Martell's Big Show
LAST TURN BUT ONE IN THE OLIO.

After all the talkers with the troupe have talked their talk,
We stalk on and talk a talk.
KIND REGARDS TO THE DEAR OLD WEST,
Where the "Tinhorn" is a prominent factor,
And the sceneshifter becomes an actor.

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LYCEUM THEATRE

Wichita, Kansas,
DRAMATIC PEOPLE IN ALL LINES

FOR STOCK CO.
OPENS MONDAY, FEB. 1.

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Send stamp for New Book Catalogue Latest Tricks.

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Wanted Quick,

A STRONG ACT, SINGLE OR DOUBLE,
Musical, Aerial, or anything Sensational to Strengthen
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Circassian Sword Swallower and Snake Charmer. Good
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Who could make a cow laugh until her horns fell off. "But, ah! how the deuce
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And keeping them in such good humor that it becomes contagious, and they natu-
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A few dates open in February and March. Address BURT K. WILBERT, Busi-
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"Uncle Josh Spruceby"

MR. WM. MOORE as Uncle Josh, the champion of all Yankee comedians.
He can sing. He can dance. He can act. I don't know of any other
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Managers with open time, address
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Any infringement on my rights in said title or play will be dealt with according to
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AMONG SOME OF THE MANY FEATURES OF THE

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W. B. REYNOLDS'
WORLD'S GREATEST WAGON SHOW,
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People in All Branches of Circus Business.

Riders, Gymnasts, Acrobats, Aerial Artists, Brother Acts, Singing and Talking Clowns, Horizontal Bar Teams, Contortionists, Special Novelty Acts, First Class Lady Artists, Troupes of Performing Horses, Ponies and Dogs; also 30 First Class Bill Posters and Lithographers, Canvas Men, Grooms, Chandler Men, Property Men, Four, Six and Eight Horse Drivers.

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To be constructed out of the material that **GRAY & STEPHENS** have in their possession. We know what will please the public, and have pleased them for years, BUT WE ARE NOT DRAMATISTS. We have all the effect.

WHO WILL WRITE THE STORY? Must be a sensational writer. Tame authors, please refrain from answering this. **GRAY & STEPHENS.**
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IRISH SINGERS and DANCERS.
AN ACT UP TO THE TIME.

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Have a few Open Dates for Burlesque, Comedy and Specialty Combinations.
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U. T. C. PEOPLE WHO DOUBLE IN CONCERT AND BAND PREFERRED.

A good Band and Orchestra, a First Class Agent who can use a brush, two good Bill Posters, in fact we want good people who have had experience with U. T. C. under canvas, of all kinds. Including good Treasurer. Show opens later part of May at Vandalla, Ill. We travel by rail and stop at the best hotels. Will buy scenery or any kind of town stuff that is cheap and to the right party would sell concert and reserve seat privilege. All people wanting engagement as performers and musicians, address **W. H. QUINCY** care of a Great Western Printing Co., St. Louis, Mo. All others, **C. H. PHILLIPS**, P. O. Box 25, Vandalla, Ill.

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Professionals if you want a song that will catch the audience every time, a song with touching words and a pleasing, catchy melody send for a copy of the above song, just issued to O. W. LANE, Gloucester, Mass.

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Performers and Musicians to double. Also, a good Property Man who can play brass or do a specialty. Rates very low salary and full particulars in the letter. Would like to hear from **E. D. COE**, H. McMahon, James C. Wood, J. H. Fisher, C. F. Shaw. Address **GEORGETOWN, GA.**

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Richmond Va., Female Specialty Song and Dance. Serio Comic, etc. **CAIT W. FITZMAN.**

Wanted, a Man to do Punch and Judy.
ONE THAT PLAYS MAGIC PREFERRED.
FRANK A. ROBBINS, Augusta, Ga.

At Liberty, GRACE KINGSTON, General Utility.
23 WEST 12TH ST., NEW YORK.

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"HE NEVER SMILED AGAIN,"
Now featured by Joe Ott. "Dazzler" Co.; Mr. Kenny Spider and Fly Co.; Lew Dockader Nelson and Leon Harry Bulworth Geo. Diamond Annie Wilmoth, Collins and Welch with seven new verses, complete, life copy. P. S.—The song goes without an imitation of the 4th of July. **WILL ROSSITER**, 24 Dearborn Street, Chicago.

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MAY LOUISE AIGEN.
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Good Agent, Juvenile Woman, Responsible Man to Play Parts.
None but the best need apply. Address
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Also tents, magical apparatus, etc. Mr. Brown, owner of "TONY," SILVER DOLLAR DOG, write immediately. Important Address **W. H. J. SHAW**, Chicago, Ill.

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The Hit of All Hits—**DAVITT & ROBINSON'S LATEST SUCCESS.**
LOOK OUT BELOW, **McARTY.**
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J. W. WOODS' LAST SONG.
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This song is repeated wherever there are professionals send for postage for this hit. Programme or card must be enclosed. To non-professionals 20c post paid. Full orchestra parts 5c extra. In press **R. H. JANSSEN**'s latest song, "THERE'S A LITTLE REEL."
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Wanted, First Class Burlesque Boxing Teams.
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FOR SALE, a \$240 Piano for \$100. Bran New, plays 64 notes on two rollers. It is 4 feet high and turns with a crank. Very fine.
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Read It. A Good Magician, with Costly Apparatus.
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"A HIT!"

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MALE AND FEMALE, FINE LARGE SPECIMENS.

None better, to lease for season of 1892, with Railroad or Wagon Show; can also furnish 4 other fine cages, well fitted, if required. Would prefer to take privileges for rentals. Address
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WANTED,
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MUSEUM and SIDESHOW STUFF OF EVERY DESCRIPTION.
Also tents, magical apparatus, etc. Mr. Brown, owner of "TONY," SILVER DOLLAR DOG, write immediately. Important Address **W. H. J. SHAW**, Chicago, Ill.

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